

KODAK*photo notes*

for registered owners of the
Kodak Reference Handbook
and the
Kodak Photographic Notebook

STORY TELLING WITH PHOTO SEQUENCES

Here is an avenue of photography, untraveled by many, which can add a lot of extra enjoyment and value to pursuing your photo hobby. Sequence series are used extensively in successful slide shows and illustrated lectures. There are several sequence types, but just two of them concern us in this discussion. One is a sequence of actions, a photo journal of a series of events to tell the story. The other is a distance series. Here the camera-subject distance is varied, usually in three steps. First there is the over-all shot to establish locale. Then a medium-distant or medium-close shot to get detail and mood. Finally, the real close-up for impact and emphasis. You may have noticed how often this 1-2-3 technique is used in the movies.

It will work for all kinds of trips and events, from ocean voyages and train or bus trips to airplane trips. But just as important, perhaps even more so, are the effective series you can make every day around home.

Indoor sequences are ideally made with flash, either electronic or regular. It is very helpful in sequence work to arrange the lighting to permit the same exposure from anywhere in the room. This can be done, if you can remove the reflector from the flash holder and use the flash on an extension, by using a bare bulb. This technique, explained in the Kodak Data Book *Flash Technique*, not only simplifies exposure determination but improves the quality of your pictures. Your subject is not only lighted by direct light from the flash lamp, but the

1. An over-all shot
to set the stage.



2. A medium close-up
to show the action.



3. And a final close-up
showing the result of the action.



shadows are nicely filled in by light reflected from the walls and ceiling. Obviously, this works best in light-colored rooms. Once the flash holder is set up in a suitable location and the exposure determined by the *lamp-to-subject distance* and the other factors involved, as explained in *Flash Technique*, you can walk around, moving in or out as far as your extension cord will allow. You do *not* have to change the exposure, but don't forget to focus. This assumes that the subject action takes place in a fairly limited area; the *lamp-to-subject distance* should remain fairly constant.

If regular flash is used and the pictures are made in rapid succession, average settings will usually yield a higher percentage of successful pictures than individual settings tailored for each shot.

You will find a helper of great aid in this type of work. If he or she takes care of directing the action (only when necessary) and changing the flash lamps, you are free to concentrate on the photography. Since some of the action may come pretty fast, you want to be ready—with lamps changed, film wound, and shutter cocked immediately after each exposure.

Under certain conditions, bare photoflood lamps may be used in a similar manner to bare-bulb flash. A

photoelectric exposure meter can be used to determine the exposure and how many lamps you need to give enough light for reasonable shutter speeds and lens openings. Another arrangement of photoflood lamps which provides adequate light and allows freedom of camera movement toward, away from, or around the subject is shown in the diagram. The action should be

restricted to a limited area, such as a table, play pen, or high chair. The exposure is determined for two of



the lamps because the other two will always be back or side lights and will not provide any exposure light, just effect light.

Sequence series can be made outdoors, too—in the garden, working on the car or house, sports, and so on ad infinitum. How about a series of Junior's art class, the boy or girl scouts, etc.?

Focusing can be simplified by using a system of range focusing. Satisfactory focus will generally result in the following three ranges: close-ups, about 5 to 7 feet; groups, about 7 to 12 feet; and distant action, beyond 15 feet. For the close-up range, set

1. What, stand up?



2. Way up there?



3. O.K.





4. Brother Jeff enjoys this.



5. Just reward.



6. Ho-hum and so to sleep!

the focus at 6 feet; for the group range, set the focus at 9 feet; and for the far range, set the focus at 20 feet. The depth of field at the medium and smaller lens openings allows a safety margin. If your camera has a depth-of-field scale, by all means use it to determine more accurately the ranges of focus which will suit your needs.

There are so many stories which are so much more effective when told with sequences rather than a few isolated snapshots. And don't forget to mount your pictures to show them off to their best advantage, but that's another story for another time.

Good luck with your picture stories!

New Kodak Booklets



How to Take Better Kodachrome Pictures:

This 32-page booklet steers away from deep technical waters and drops anchor where the average snap shooter feels comfortable. It concerns Kodachrome still pictures outdoors by daylight alone and with supplementary flash, and indoors with flash and flood. Some of the more common problems

of these lighting situations are explained. The family photographer — man, woman, or child — should come away from this well-illustrated booklet with increased confidence and, what is more important, better Kodachrome pictures. List price: 35¢.



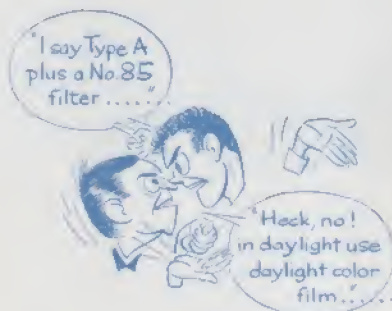
Ideas for Photo Christmas Cards:

This is a bright, gay, completely new 24-page booklet filled with suggestions to help any photographer, casual or advanced, produce better, more original greetings. It deals with posing the family, indoors and out, and offers numerous schemes for getting a greeting directly into the picture.

There are sections on such tricks as fireside shots, table tops, silhouettes, and mirror pictures, along with details on several simple kinds of paste-up cards. For the home-darkroom enthusiast, the booklet contains data on fire-glow-red toning, making French-fold greetings, and photograms.

This booklet informs you how to order cards from your Kodak dealer and shows how to produce your own cards with inexpensive equipment and chemicals. List price: 35¢.

SHOOTING COLOR FILM INSIDE OUT!



Situation: Daylight.

Question: Which gives better results, (1) Kodachrome Film, Daylight Type, or (2) Kodachrome Film, Type A, with a Kodak Daylight Filter for Kodak Type A Color Films (Wratten No. 85)?

Answer: First, we don't know *all* of the answers. In the testing program at Kodak Park, Kodachrome Film, Type A, is tested *primarily* for artificial-light exposure, and, obviously, Kodachrome Film, Daylight Type, is tested *primarily* for daylight exposure.

The use of a filter also introduces the question of the condition of the filter. If the filter has changed slightly since its manufacture, of course the results will not be quite as good as when the filter was new. The Kodak Wratten Filter No. 85 manufactured since 1949 has improved stability. So, compare your filter with a new one, and if it looks different, replace it. The important thing is that *although* Type A color film will usually give

satisfactory results in daylight with the appropriate filter, the use of Daylight Type color film is preferable.

The main difference between daylight pictures made with Daylight Type film and the Type A film-and-“conversion” filter combination is that transparencies will be characteristically a little “warmer” (yellowier) in the latter case than in the former, and certain blues and greens may be reproduced a little darker than they would be in comparable shots made with Kodachrome Film, Daylight Type. Normally, these minor differences are apparent only if a side-by-side comparison can be made.

These color differences are controversial to the point of often being a matter of personal preference. Thus, one expert may actually prefer the “inside-out” rendition of greener grass, warmer flowers, and less blue in sky, water, and shadow areas.

“Ah,” says the second expert, “but that combination makes the sky and the grass *too* yellow. Where you want the shadows less blue, the Kodak Skylight Filter should be used.”

The one application where Type A film plus filter does seem to give better results is in aerial pictures; here, the effect of the haze is reduced.

Recap: Most *critical* photographers who are after *topnotch* color results use Kodachrome Film, Daylight Type, outdoors and Type A indoors with photoflood light.

However, if you prefer to use one film both indoors and outdoors, use Type A.

Free Literature on Special Photographic Subjects

These articles are printed in the 5½ x 8½-inch format and punched to fit in your Kodak Photographic Notebook unless otherwise indicated. For those articles in which you are particularly interested, send your request, including both code numbers and titles, to the Sales Service Division, Eastman Kodak Company, Rochester 4, New York.

Still Picture Technique

- A-23 How to Use an Eye-Level View Finder (2 pages)
- B-10 Kodak Portra Lenses and a Technique for Extreme Close-Ups (16 pages)
- C-11 Composition—pictorial (8 pages)
- C-12 Flower Pictures in Color (8 pages)
- C-33 Kodak Camera Tour of Yosemite, Sequoia and Kings Canyon National Parks (folded leaflet)
- E-24 Sunsets in Color (2 pages)
- G-4 Photographs—How to Make Them (8 pages)
- G-9 Kodak Translite Enlarging Paper and Kodak Translite Film (3 pages)
- G-10 Ferrotyping Glossy Prints (8 pages)
- G-12 Making and Mounting Giant Prints and Photomurals (8 pages)
- G-13 The Paper Negative Process for Pictorial Printing (12 pages)
- J-8 Permanence of Photographic Negatives and Prints (4 pages)
- M-6 Stereo—Now In Color (12 pages)

Audio-Visual Aids

- S-1 A Brief Comparison of Photographic Instructional Aids (4 pages)
- S-2 Some Sources of 2 x 2-Inch Color Slides (8 pages)
- S-3 Suggestions for Effective Projection of Movies, Slides, and Slide Films (6 pages)
- S-6 Notes on Kodachrome Slide Sequences as Aids in Business and Education (8 pages)
- S-7 Notes on Motion Pictures as Aids in Business and Education (16 pages)

Equipment and Accessories

- A-28 Optical Data — Kodak Chevron Camera (4 pages)

Approximate Field Sizes and Depth of Field with Kodak Portra Lenses

- B-11 135-mm Camera Lenses. Including Table: Combined Focal Length of Camera and Supplementary Lenses (2 pages)
- B-18 50- and 75-mm Camera Lenses (2 pages)
- B-19 100- and 128-mm Camera Lenses (2 pages)
- K-10 A Simple Darkroom Layout and Equipment List (2 pages)
- K-11 Plans for Darkroom Workbench and Sink Units (4 pages)

Movie Technique and Materials

- D-5 Popular Home-Movie Stories (8 pages)
- D-6 Movie Making with Lights (6 pages)
- D-9 Procedures for Reversal Processing of 16mm Blue Base Film (12 pages)
- D-23 The Handling, Repair, and Storage of 16mm and 8mm Films (12 pages)
- D-26 Editing Your Home Movies (8 pages)
- D-27 Kodak Sonotrack Coating Service (6 pages)
- D-28 Exposing Movies Outdoors (12 pages)
- D-30 Kodak Portra Lens Data for Movie Cameras (4 pages)
- D-33 Data Sheets, Cine-Kodak Super-X Panchromatic (8mm and 16mm) and Super-XX Panchromatic (16-mm) Films (4 pages)
- D-37 Notes on the Selection and Use of Cine-Kodak Lenses (12 pages)

Miscellaneous

- C-24 Notes on Tropical Photography (16 pages)
- E-14 Selection of Transparencies for Kodak Color Prints and Enlargements (2 pages)
- E-22 Prevention and Removal of Fungus Growth on Processed Photographic Film (4 pages)
- E-26 Weather-Beaten Film (Care of Color Film) (2 pages)
- F-8 How to Check Your Exposure Meter and Camera (4 pages)
- K-4 How Safe is Your Safelight? (4 pages)
- L-8 Kodak Books and Guides (20 pages)

Kodak Photo Kits

The popularity of photo kits continues to soar, and understandably so. A set of matched equipment makes such an ideal and impressive gift. Then, too, what better way to get someone started in photography—either stills in black-and-white or color, movie making, or developing and printing? The following is a recap of the Kodak outfits now available from your favorite camera shop.

Still-Camera Outfits:

	<i>List Price including tax, if any</i>
Brownie Hawkeye Flash Outfit	\$13.65
Brownie Bull's-Eye Flash Outfit	17.95
Kodak Duaflex III Flash Outfit	21.75
Kodak Duaflex III De Luxe Flash Outfit	31.95
Kodak Pony 135 Camera Outfit (Model B)	44.95
Kodak Town and Country Camera Outfit (Kodak Bantam RF Camera)	75.00

Movie Outfits:

Brownie Movie Camera Kit	\$49.75
Brownie Movie Outfit (Brownie Movie Camera and Projector)	99.50

Developing and Printing:

Kodacraft Printing Kit (Making prints only)	\$5.25
Kodacraft Photo-Lab Outfit (Processing film and making prints)	9.75
Kodacraft Advanced Photo-Lab	14.95

Revised Kodak Publications



The Theory of the Photographic Process by C. E. Kenneth Mees: A revision of this technical handbook is now available. It deals with the composition and properties of photographic

light-sensitive materials and factors controlling their sensitivity to light; changes induced by light action and the development process; properties of the final image and measurement of its tonal values. 1124 pages. List price: \$21.50.



Developing, Printing, and Enlarging with Kodak Materials: This step-by-step exposé of the basic methods of processing your films and making prints and

enlargements has been revised and brought up-to-date. One unique feature of this booklet — instructions for steps which should be done in the dark are printed on a black background; other instructions are printed, as usual, on a white background. List price: 35¢.

Here Comes The First of The Midgets

Coming soon to your local dealer is the Kodalite Midget Flashholder, designed specifically for the M2 flash lamp. In its specially shaped, 3-inch Lumaclad reflector, the M2 flash lamp provides as much light as an SM or SF lamp in a 5-inch (regular) Kodalite Flashholder. Although made primarily for use with miniature

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Did You Know That...

✓ Kodak now makes a whiter white (snow-white) paper? Kodak Azo D is a snow-white, high-lustre, fine-grained paper available only in the 4¼ by 5½-inch size with straight or deckle edges, in double weight and grades 2, 3, and 4. This is the size popularly used for greeting cards. Prices for this paper are no higher than for regular Kodak Azo Paper. A whiter white paper is also supplied to your photofinisher under the name Kodak Velox Unicontrast Paper, Rapid (E and F surfaces).

✓ Verifax Print Paper is now available in card weight? Useful for making Verifax copies of file cards and other cards which must withstand hard useage.

✓ Kodak Ektalure Paper is a very warm-toned paper, like Kodak Opal in image tone but with twice the speed? If you have dense negatives or negatives which print on the flat side, you may find that this paper is better suited to your needs. Besides the familiar G surface, Ektalure Paper is now available in R (Cream White, Lustre, Tweed) and Y (Cream White, Lustre, Silk).

✓ The plastic bags used so often today to package various household articles make dandy containers for keeping groups of small photographic items together in a gadget bag or drawer? Keeps them clean, too.

✓ Kodak Ektagraph Film is proving itself a real mass-production tool? Recently, a glass company completed, with only one Ektagraph screen, the printing of 30,000 milk bottles, and more bottles could have been printed if required. Finer detail was obtained than was possible with hand-cut methods.

✓ Philatelists find that the new Kodak Duplex Protecto Album (3½ by 5 inches) is perfect for the storage and showing of blocks of four postage stamps? The 48 clear Kodapak folders both protect and make an excellent showcase for 96 blocks of stamps. The rich appearance of the album is in keeping with a valuable collection.

✓ The three Tenite trays supplied as part of the Kodacraft darkroom outfits are now available separately for \$1.95? The name of this shatterproof set is the Kodacraft Rocker Tray Set.

Don't Send us Black-and-White Films

Please do not send any black-and-white negative or direct positive film to us for processing. We do no commercial photofinishing in black-and-white. These services are available to you locally and by mail order from concerns who specialize in photofinishing. See your Kodak dealer—he will be glad to help you.

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here comes the first of midgets*(Continued from page 6)*

lamps, the Midget Flashholder will also take bayonet-base lamps. A gray plastic collar is removed and stored in the housing when these lamps are used. However, the guide numbers for No. 5 or 25 lamps are the same as those for the M2 lamps in the 3-inch reflector.

Guide numbers at 1/50 second with M2, No. 5, or No. 25 lamps in the new flashholder are:

Kodak Film

Verichrome	65
Plus-X	70
Super-XX	100
Kodachrome Type A	35
Kodacolor Type A	50

The new Kodalite Midget Flashguard is cleverly designed to remain on the reflector all the time, even when lamps are being changed.

Bring your Handbooks up-to-date by replacing outdated sections with the latest editions of these Kodak Data Books sold by Kodak dealers:

Flash Technique—First Edition

Kodak Lenses, Shutters, and Portra Lenses—Fourth Edition

Kodak Films (Black-and-White)—Sixth Edition

Filters and Pola-Screens—Copyright 1950

Enlarging with Kodak Materials and Equipment—First Edition

Kodak Papers—Fifth Edition

Processing Chemicals and Formulas—Fifth Edition

Copying—Fourth Edition

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